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## THE PUPPETEERS OF AMERICA

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# Korean Puppetry

Speech of the Representative  
D.P.R.K.  
Unima Conference

Under the guidance of the Workers' Party of Korea and the Government of the D. P. R. K., we Koreans, having recovered from the war-wounds, are now in the midst of carrying out with burning enthusiasm the First Five-Year Plan building socialism in the northern part of the country — material guarantee for the peaceful unification of Korea. Our material and cultural standards are being steadily enhanced, and our national arts with a long tradition are developing. Under these circumstances, our puppet show, enjoying ever growing popularity with the people, is being brought to full blossoms as an art for peace.

The Korean puppet show has a long history. Historical records describe how our forefathers enjoyed the puppet exhibitions as far back 2,000 years ago. Until recently it was customary to make the head of the puppet of green grass, its body of wood and its skirt of a red cloth.

The puppet spectacle in Korea developed into the puppet show during the period from 900 A.D. to 1400 A.D. The present puppet show called "Kokdoo Kakshi" made its first appearance during that period, and was staged throughout the country in the Li dynasty (1392 A.D. - 1910 A.D.).

"Kokdoo Kakshi" represents an excellent work of the puppet shows in the point of dramaturgy and the making of puppets. The play in 8 scenes is a popular creative work reflecting the noble sentiments of our forefathers. It was created at a dark period in our history when the people were subjected to exploitation and humiliation under feudal despotism. It is natural that the play, attacking feudal exploitation of landowners, debauchery and

profligacy of hypocritical Buddhist monks, should portray the earnest desire of the people to lead a peaceful life in our lovely land of mountains and rivers.

The lofty idea expressed in the content was further enriched by artistic representation. The play is permeated with national sentiments and keen satire, and has orchestral accompaniment, singing and dancing. Particularly noteworthy was the form with an orchestral accompaniment as an inseparable component part. This form gradually changed to a new form in which a musician on the proscenium carried on a sort of dialogue with puppet characters.

Also this period witnessed a definite development in the making of puppets. Each puppet was given its own individual character, and could go through almost all the basic motions of arms, waist, neck, eyes and lips. Puppet birds were made to fly. The material used in making puppets was wood and gourds. And the size of the puppet, differing according to its character, ranged from 30 to 90 cm. in height. As to the types of puppets, rod puppet (Javanese) came first, but according to old chronicles, marionettes and manask were also in use. The rod puppet was not always moved by rods, but sometimes by strings.

As in other lands, our puppet show had no theatre of its own but made performance tours of the country.

But already at that time, our puppet stage was constructed into two parts as today: upper and lower. The puppet controller stood below the stage floor level concealed from the audience by white curtains, whereas the musician played his part on the

proscenium before the eyes of the audience.

From its very inception, the Korean puppet show was the creation of the popular masses, and it was natural that its contents were permeated with the feeling of contempt and sometimes hostility against the feudal ruling circles, as well as with burning, lofty patriotism. And the characteristic of its form was its biting satire woven in with the music and dancing as an organic whole, giving it high artistic value. The Korean puppet show, enjoying the support and love of the people, grew and developed rapidly as time went by and came to be widely performed throughout the country.

But hostile feeling against the feudal ruling circles portrayed by the puppet show inevitably brought down upon it the persecution of these circles. Thus around the end of the Li dynasty (latter part of the 19th century), the performance of the puppet show could not be given in Hanyang proper (present, Seoul) but only in the suburbs, and gradually the performance was restricted to the countryside.

Korean puppet show once under the oppression of the feudal class was destined to be trampled under foot after the occupation of Korea by the Japanese imperialists, (1910 A.D.), who through their colonial policy tried to wipe out all the heritages of Korea's national culture. Thus Korean puppet show, like other national arts, hindered in its activities by professional companies, and the tradition barely survived through performances of professional puppeteers who used to give puppet shows in the countryside on the occasion of festival days. Hence no development was registered.

Although there were a few people who wanted to develop the puppet shows, all of their efforts ended in failure due to the persecution by the Japanese police or because financial difficulties. From that time on Korean puppetry suffered a general decline.

It was only under the people's power that the Korean puppet show, together with all our other cultural heritages, developed to full efflorescence.

From the first days of the country's liberation, the Workers' Party of Korea and the Government of the Republic have taken measures to inherit and develop the heritages of national culture. Under their correct guidance, a research institute of Korean national arts was established to make research into and properly arrange all cultural heritages which we had so far neglected. And many companies were organized to study special genres.

Thanks to this correct policy on literature and art, our national culture has been revived and is efflorescing.

After liberation, the puppet show came to be revitalized among the local inhabitants, who had kept its tradition. Now on holidays, they compose and stage puppet shows, expressing their happiness as the masters of the people's power, as well as their aspirations after the peaceful unification of the country. Puppet show performances are once again being popular throughout the country, and puppetry circles are being organized at factories and schools. With the ever growing interest of the people in the puppet show, its performances are coming to hold no small place in the repertoires for the celebration of festival days such as the August 15 Liberation and May Day.

During the Fatherland Liberation War, puppetry circles were organized. Even under the difficult circumstances of war, the puppetry circle members in the People's Army units never ceased their dramatic activities for encouraging their comrades-in-arms and inspiring them with patriotism for defending their country and safeguarding peace.

Particularly, in the post-war construction period, puppetry in our country has expanded its sphere. Many

dramatic performances based on stories about the peaceful life in opposition to war, are staged by the working people who are displaying patriotism and selflessness for socialist construction in the northern part of Korea. And through these performances, sincere aspirations of the Korea people after the peaceful unification of the country and their desire to maintain lasting world peace are graphically expressed.

However our puppet shows lacked refinement and many technical shortcomings had to be overcome.

Under these circumstances, the Korean Puppet Theatre was established under the direct guidance and assistance of the Worker's Party of Korea and the Government of the Republic.

From the first days of its establishment, the collective staff of our theatre, while admitting their lack of sufficient professional experiences in the realm of puppetry, spared no efforts in carrying out the honorable tasks assigned to it.

We did all we could do to acquire professional and technical skill in making and manipulating puppets, and art in staging the show. We set about creating plays by relying on our collective wisdom. After a year of hard struggle, we surmounted all kinds of technical difficulties and produced our first experimental one-act play "The King of Dry-field Grains," followed by "Mooduni" (two acts). These two plays have proved quite successful, showing mastery in artistic representation, stage settings, lighting and in manipulating puppets. The plays evoked the indignation of the audience, the old and young builders of the socialist foundation, against the feudal ruling circles by bringing to light their vicious encroachment upon human rights.

On the basis of these lessons and priceless experiences gained through our efforts, we are striving for the pro-

duction of more worthy plays.

Thus in 1957 we produced the puppet show "Heungboo and Nolboo" (6 acts and 7 scenes), which made a considerable contribution to the development of our puppetry. "Heungboo and Nolboo," a play with a moral purpose, is based on the familiar folk-tale created by our forefathers. Through this play we enhanced the labour enthusiasm of people, cultivated their spirit of hatred and condemnation of egoistic profligacy, and educated our younger generation and all of our working people in the spirit of humanitarism and brotherly love. Moreover, it showed further mastery in artistic representation in the puppet shows. We have attained elementary success in inheriting and developing the traditional method of making puppets. We also enhanced the people's interest in the puppet shows by representing our popular works through them.

As mentioned above, the history of our puppetry is a short one, but, under the guidance and assistance of the Workers' Party of Korea and the Government of the Republic, it has now become the cultural companion of the working people who are striving for socialist construction for the peaceful unification of the country, it is now marching forward as the successor of the long tradition of Korean puppet show, encouraging the working people to achieve labour merits and educating our younger generation as the future masters of the country.

One of the precious lessons gained in the course of our activities was the realization that we should consolidate internationalist friendship with the peace-loving countries, and we believe that the exchange of opinions on technical questions with the Libertsky Puppetry Company workers from Czechoslovakia made a considerable contribution to the development of our puppetry.

Bright indeed is the prospect of our

puppet shows. Under the circumstances of building socialism, we must develop, along with other national arts, our puppetry into an art deserving people's love, and to this end we must go into the masses of people ever widening the range of our activities. We must make our puppet show the cultural companion of the people by adopting and representing with artistic skill our rich and well-remembered legends and fables. On the other hand, we must see to it that puppetry circles are extensively organized at factories, enterprises, Co-ops, schools, as well as in the People's Army units, and guide and assist the working people in creating good plays. We must reestablish our puppetry tradition of long standing, and create marionette shows, too, to make our puppetry forms more various.

I have dwelled at length upon the activities of Korean puppetry because I am confident that genuine and popular national arts can be brought to the full blossoms only by the people who stand firm and fight for peace. I firmly believe that international friendship consolidated through UNIMA will exert a decisive influence on the theoretical and technical development of the puppet shows. It is hoped that, on this basis, the UNIMA will arrange for exchanging performance troupes, regular conferences to exchange theoretical and technical experiences, repertoires and other documents. I also believe that the Korean puppet show will contribute to the consolidation of internationalist ties among peace-loving peoples, and to the world treasure house of culture by producing further excellent works.

## We Faced Reality

Kenneth B. McKay

On May 9th and 10th, the South Western Ontario Puppetry Guild, under the chairmanship of Ted Kendall, held its fifth annual Festival in Hamilton, Ontario. As assistant Festival Director, I was very happy when the majority of the Guild members decided that the time had come for us to examine our puppetry through the eyes of others. In other words we tackled "Adjudication."

As this was the first time, to our knowledge, that this had been attempted in North American festivals, and since we felt that the audience should receive entertainment rather than professional criticism, we restricted the adjudication to a private puppeteers' session on Saturday morning. Our adjudicators were Gil Oden from the Detroit Institute of Arts, Bill Moore, the Supervisor of Oral English

for the Hamilton Public Schools, and Bill Webb from the Hamilton Players Guild.

The atmosphere in the auditorium that morning as we hopefully ran through our numbers to be criticized was charged with nervousness, excitement and tension. This changed to rapt attention and an electrifying stillness as our judges gave their reports, and was immediately followed by the most enthusiastic response our Guild has shown since its creation.

Too long had we been satisfied with our merely-average numbers, we were told. Our acts, most of them overly long, lacked punch and dramatic impact. We had been content to perfect the technical skill in manipulating our pianists, harpists and so forth, and had ignored the fact that, after a few seconds of admiration by the audience,

our numbers become boring if nothing more happened. We must learn to arrange the action so that it achieves several peaks, and then a final climax which should quickly end the number.

Having built beautiful puppets, costumed and staged them well, we just didn't do enough with them.

The result of this experiment was amazing. Almost before the adjudication reports had been given, we were mentally restaging and revamping our acts. Personally I felt as though I were emerging from a cold shower—awakened from a lethargic state and stimulated to almost a new concept of puppetry. I, as well as the others in our Guild, had become so involved in

the creation of our puppets and in manipulating them, that we have been unable to look our work objectively and see its faults. Numbers which were only mediocre will, we hope, become real "hits" now that we have been forced to face reality and see their shortcomings.

To us, adjudication was a real blessing. We faced it with a certain measure of trepidation and anxiety, but we left it with greater wisdom, fresher enthusiasm, and, thanks to the intelligent and honest handling of the situation by our excellent adjudicators, without any sense of discouragement or inadequacy.

## Pantopuck, the Puppetman

David Ludwig

About four years ago while looking around for a means of making one or two of my school lessons more palatable to my charges I was introduced to a simple little glove puppet. I made some myself. They were very crude and I was not satisfied with them so I decided to look for advice—but where?

Browsing one day through a book shop I found a copy of Marjorie Batchelder's Puppet Theatre Handbook. I bought this book and in it I found the address of the Educational Puppetry Association.

I joined and on asking for advice was passed on to a person who was born A. R. Philpott but, who for thirty years has been known as Pantopuck the Puppetman.

I can well remember my first meeting with him. My presence was required in London for an interview. This was, I thought, the opportunity to discuss with someone who really knew something about puppets the

standard of my crudities.

The appointment was made, the afternoon arrived. Clutching my bag of puppets I descended the steps leading to H. Q. and tapped timidly at the door. I heard the sound of a typewriter being used furiously. I knocked again, more nonchalantly, and a cheerful voice shouted "Come in."

I opened the door and entered a new world. There were puppets, photographs and posters everywhere in glorious disarray. In the middle of the room, in front of a puppet stage, sitting at a typewriter was a big man who rose and introduced himself. He asked me if I would like to have a look around while he finished his letter.

After what seemed to be a few moments he joined me and showed me around. "Yes, Kasper came from a German Puppeteer." "No, I made the tiger for a play I did at one time." The time passed so quickly and after five hours talk and demonstration we went and had a meal together.

Sitting in my train on my way home I let my mind wander back to the meeting. Did he say this? Did he say that? I found it very difficult to find any definite concrete statement and soon I realized that I had been allowed to do most of the talking. I had been coerced into telling him what I thought was wrong with my puppets.

I had been allowed to find solutions to my problems because as he said later it is so important for teachers to find solutions themselves and to encourage their own pupils to do so.

Pantopuck interested me greatly and so I decided to find out as much as I could about him. I soon found that he had been a professional for thirty years.

About 1925 a friend of his who had been influenced by the work of Gordon Craig asked him to help in putting on a few two-man Glove Puppet shows professionally. I do not know if these were successful because soon he was working on his own, and on his own he remains responsible for hero, heroine, villain, comic character, and in each play, he is also stage manager, playwright and porter.

In the early days necessity compelled him to travel the road because engagements were few and far between, except at the Christmas Season, and so in five years he made about twenty journeys through the Southern Counties of England pulling his small hand cart behind him.

You may recall that at this time a person called Walter Wilkinson was pushing something called the Peep Show through England and Wales.

The paths of these Puppet Showmen often crossed and Panto was mistaken for Walter quite often. Funny enough it was not until after the war that these two met, in the London Library of all places and not on the "tober."

The war stopped his roaming and soon he found himself in the Fire Service. However he still played

occasionally in air raid shelters and at rest centres. After five years fighting fires instead of puppets he found himself free once again to follow his calling as a Puppet Showman.

At this time puppetry was being recognized by the Education Authorities as a splendid aid to teaching and so after making a county-wide tour of Leicestershire many other County Authorities were interested and he helped teachers and children in Derbyshire, Essex, Sussex and Suffolk. While this was going on Teachers Training Colleges got in touch with him and he visited many Emergency Colleges as well as various "normal" Colleges such as Bangor and Derby.

Since 1947 he has run many courses for E.P.A. but his instructional work has been confined to that Association. He has instructed the Nursery School Association (in England and Ireland), the Nursery Nurses for Dr. Barnardo's, the Save the Children Fund Centres, Co-operative Guilds, L.E.A. refresher courses for Teachers, Boys' Brigade and many more.

When I asked him what sort of plays he had performed he replied "Most of my plays have grown—that is they were not scripted first. A few were based on well known children's stories such as Red Riding Hood, Robinson Crusoe, and Jack and the Beanstalk. Mainly my plays were original usually with a folktale quality. Some of these have been published in "Puppet Plays for Schools" series by Macmillan."

"To me all plays have a serious aspect and I do not consider Shakespeare (or any other playwright for the Human Theatre) more serious although obviously more concerned with adult audiences, I did once experiment with a play in blank-verse, an extremely cut version of an old play in the Dods-worth Collection also used by Shakespeare as a source of plots. Once was enough to convince me that it was an imposition—on the puppets!"

Pantopuck has written many articles for magazines such as the Schoolmaster, Child Education, New Era, Blue Triangle together with many contributions to E.P.A.'s own magazine, Puppet Post, of which he is now the Editor. He has also written technical leaflets, a child's reader and many puppet plays.

He recounted to me many interesting and amusing experiences during his career. On the "road" he often ran into inquisitive policemen, tramps and often had a pied-piperish following of children.

The many courses he has run, he says, have also been self educational. While listening to the cross-talk of teachers, specialist teachers, college lecturers, therapists, Youth Leaders, some from India, Canada, New Zealand, Australia, Germany and some non educationist types, he also learns a lot.

Jan Bussel contends that he was showing puppets in the experimental days of the Baird Transmission but the Radio Times some time in 1932 said that Pantopuck's were the first puppets to face television.

This then is Pantopuck and when I decided to write him I contacted three Council members of E.P.A. and asked them for their impressions.

Miss Violet Phelan says, "Equal to that as a showman is his reputation as a teacher. He has introduced and widened the scope of puppetry in

schools and other institutions not only in Britain but, by way of articles and through his foreign students, in many countries abroad."

Mrs. A. F. Harris who has been a member of his E.P.A. courses says, "Children, mis-fits and sceptics all come under his spell and people from other countries, even those with barely a word of English, find no difficulty in feeling at home and at ease with him. Children and dogs—even choosey dogs—take to him at once and if the Pied Piper had worn corduroys and a sweater I think he would have looked like Panto."

When I asked Miss A. D. Smith who is General Secretary of E.P.A. she wrote, "He is more responsible for the spread of Glove Puppetry in this Country than any other living puppeteer, for he is so generous in giving of his skill, experience and knowledge. I believe he would rather go in need than refuse anyone who was in need of his services. He is an artist and philanthropist before all else."

Truly a most remarkable man who feels that one day he must de-organize himself so that he can once again sample the delights of vagabondage even though the modern highways are against the pulling of his hand cart.

We in E.P.A. say we like Philpott—I wish you could meet him. Perhaps you have through this article, I hope so.

## Harro Siegel

### An Autobiography

At the age of twelve Harro Siegel, like countless other children before and since, gave first place on his Christmas list to a toy theatre. A far-sighted Santa Claus granted his wish by bringing him a model theatre, complete with the printed and coloured

scenery and flat puppet characters for a play called "The Fairy Queen." On his stage Harro Siegel, between the ages of twelve and seventeen, produced a number of plays written or adapted by himself and his sister. They also composed the music—she played

the piano, he the violin. The productions included several fairy plays and their own version of the old Faust puppet play. Harro Siegel crowned this period of his work with a dramatisation written in hexameters of the adventures of Ulysses, in which the sea was brought on to the stage in a tin bowl filled with water reflecting the moon.

When the time came to decide on a profession these early occupations played their part in so far, that Harro Siegel was determined his career should be connected with the "theatre". After a short spell of experimental farming he went to Munich University where he imbibed the atmosphere of this renowned centre of all the arts. He became a member of a students' dramatic club, the head of which was the famous Professor Arthur Kutscher, who was "godfather" to very many prominent stage and screen producers, playwrights, actors, stage designers etc. He also studied philosophy, the history of literature and of art and went to drawing and painting classes. He continued with the latter at the art academies of Kassel and Berlin. When in 1921 the inflation made it necessary for him to look for a job of a stable kind he became a bookbinder. These various items led up to the job of bookbinding teacher at the State Art Teachers' Training College. While thus occupied he saw a performance in Berlin of the famous "Teatro dei Piccoli". At the same time the above mentioned art school started its own marionette theatre.

These two factors brought Harro Siegel back to his early love and he began, at first in his spare time, to experiment with puppets. He proceeded on two lines; firstly, he worked with students of the school at building up throughout several years a programme of marionette productions for the school's theatre. These boys and girls, who later on became art teachers in German high schools, carried on

with what they had picked up in Harro Siegel's class, and through their efforts thirty or forty puppet theatres came into being in German schools. Parallel to these more educational activities Harro Siegel constructed a theatre of his own. In 1927 he hired a hall in Berlin and started his first series of professional shows with the help of half a dozen friends and colleagues. From then on the marionette has never lost its grip on him, and he has made the marionette theatre the permanent centre of his artistic plans and activities.

During the war he left Berlin and came to Brunswick, then a beautiful mediaeval town with a growing industry, with the idea of founding a municipal marionette theatre. But instead of this he had, at the age of forty four, to join the forces and shortly before doing so he and his assistants dug out the marionette theatre from under the debris of a destroyed hall and took it to a nearby village.

When in 1945 Harro Siegel came back from a British Prisoner of War camp he found the old Brunswick almost completely obliterated and the plan of the municipal theatre had to be abandoned. He accepted a job, offered to him by the far-sighted town authorities, as a teacher at the Brunswick Art School. There he has a puppetry class and together with his pupils he runs the Marionette Theatre of Braunschweig.

The following are among the plays which Harro Siegel has produced:

Two plays by Hans Sachs, the sixteenth century shoemaker-playwright immortalised in Wagner's "Master Singers".

Two plays by Count Pacci, Master of Ceremonies to the Kings of Bavaria in the early nineteenth century, who wrote many plays for the famous Munich Marionette Theatre.

Another play was "Der Doppelkopf" (The two-headed man) the blood curdling story of a man with two heads

of very different characters who fall in love with the same girl. Eventually one stabs the other with a fork, forgetting that by doing so he also stabs himself.

Before continuing with this list of productions this is probably the place to say that right from the beginning Harro Siegel's theatre has been active in the field of international cultural exchange, particularly the exchange visits of student groups. In 1928 he joined a group of young Englishmen and Germans and took his puppet theatre to England and Scandinavia making many tours between 1928-1936. This group devoted itself mainly to the performance of old and traditional music, both vocal and instrumental, particularly that of J. S. Bach. Harro Siegel's theatre contributed the opera "Bastien and Bastienne" written by the twelve year old Mozart, Purcell's "Dido and Aeneas", Bach's "Coffee Cantata" and self-invented "Comic Interludes." Some of these plays are still in the theatre's repertoire. About the time of the beginning of the Third Reich Harro Siegel started to carve marionettes for the old play of "Dr. Faust," but he was told by the Nazi authorities that a performance of this play in its traditional form was undesirable because of its essentially Christian character. It was suggested that the subject should be shelved until a right-thinking genius brought it "up to date". Meanwhile a Germanic saga, preferably Siegfried, should be produced. Harro Siegel parried this request by pointing out that as far as a dramatic approach to the Siegfried saga was concerned Richard Wagner had really said the last word. Instead in 1939, shortly after the outbreak of war, he made a counter proposal—a marionette play of the story of "Beowulf" not mentioning the fact that this tale is the first literary document of the English language. He made very impressive figures for the play, but the dramatists

failed in their attempt to hew this rugged rock into a convincing dramatic version.

Another play produced by Harro Siegel was written around the story of "Ruebezahl", the wild spirit from the Silesian mountains, yet another was the story of the "Judgement of Paris." Most of these plays are now obsolete, either from old age or from being lost during the war. The long-suffering Faust production in particular was bereft of four main characters. After the war Harro Siegel produced a fairy tale from the Bavarian-Bohemian woods full of fir-trees and moss, woodland goblins and folklore, hermits, angels and robbers: "The Robber Toldrian". Then he was able to finish the production of "Dr. Faust." With it he travelled widely in Germany and Sweden; he also brought it to the 1954 Edinburgh Festival and subsequently to London. It is perhaps this Faust production which has won him his fame as one of the best puppeteers in Europe. This briefly is the history of the play itself. There was in fact a real man called Dr. Faust who lived at the end of the fifteenth century in South and Middle Germany, a somewhat shady character apparently, who was believed to have won supernatural powers through a pact with the devil. After his death the people embroidered his memory with their imaginations by adding features of other great scholars of the time such as Albertus Magnus and above all Theophrastus Paracelsus. All these stories found their way into the folk book of "Dr. Faust" printed in 1587, which became a best-seller of the time, was re-printed in the same year and throughout many subsequent years, and was translated into most European languages. A copy fell into the hands of the then eighteen year old English playwright, Christopher Marlowe, who was fired by it to writing his "Tragedy of Dr. Faustus". This play came back (Continued on Page 21)

to the continent with the so-called English Players and the puppet play is in all likelihood based on this first dramatic version. Several different versions of it have been written down and printed and they were used by W. M. Schede for the text of Harro Siegel's production. No modern words or features have been added, so one may say it is virtually possible this version could have been the one seen by the young Goethe at Frankfort or Strassbourg, which inspired him to write his great dramatic poem "Faust", begun as a young man and finished shortly before his death.

Another new production is an Egyptian comedy based on a story by Herodotus and called "Ti and Hapshisoot" or "The Philosopher's Stone". The stylized figures are inspired by Egyptian mural paintings and reliefs, with the exception of the "jester" of the piece, a fat, round jolly fellow who comes from Greece.

The lastest production is taken from the Old Testament, a little opera based on the story of "David and Goliath," which was composed and first produced round about 1930. The music is by Karel Salomon, now Musical Director of Radio Jerusalem.

The "Comic Interludes" have been worked at continuously and at present consist of some five or six separate scenes of which perhaps the most famous is the performance on the grand pianoforte of Professor Franz Ferdinand Kniebohrer.

During their travels Harro Siegel's marionettes have experienced quite a good many adventures and funny incidents. Once in 1931 the theatre came to England on an American bound boat. There was very little time at Southampton to disembark the stage properties. The customs authorities were puzzled about the "importation" of this strange equipment and only frantic telephoning with a helpful Member of Parliament saved the situation and prevented the luggage from

sailing on to New York.

On a tour to Yorkshire in Northern England publicity went to extraordinary lengths. Once Harro Siegel paraded through a town on horseback holding two marionettes in his outstretched hands, preceded by drums and pipes, and followed by German and English musicians, singers and dancers. This procession was received in the Market Square by the Mayor in full regalia, a judge in wig and gown and a clergyman in his ecclesiastical vestments. In front of these three worthy gentlemen stood a man in a long green coat and three-cornered hat, who had a huge cow's horn in his hand on which he proceeded to blow for one full minute without taking breath. The Mayor made a speech of welcome to which the visitors replied, and the procession then moved on into the town hall, where the performance took place. This kind of advertisement was so successful that it was frequently repeated, sometimes with the variation of Harro Siegel standing on the roof of a slowly moving automobile, making a marionette dance on the bonnet.

Unforgettable to all who took part in it was a journey round the Baltic in 1931. Two large suitcases of marionettes accompanied the group of twenty Englishmen and twelve Germans. We went to Denmark, Estonia, Finland and Sweden. At Narva in Estonia, then very near the Russian border, now swallowed up by the Russians, we performed in an old theatre; in the ash trays in the dressing rooms we imagined to ourselves the cigarette stubs of Tsarist officers. We had with us a Don Cossack marionette who sang and danced to the tune of the famous "Song of the Volga Boatmen", getting more and more drunk during the proceedings. The next morning we received an anonymous postcard, probably written by a homesick non-Bolshevik Russian, censuring our making fun of this great song—an ef-

fect we had not at all intended to produce. Our aim was merely to satirise the exaggerated sentimentality of such Russian performances in Western European Cabarets, but it had touched this homesick soul, exiled from his country, on a sore spot. In Narva a strange German English difference was noted. The Germans spent many sleepless nights as the helpless victims of fleas and bugs, whereas the English members of the group proclaimed as one man that they had never, never been bitten.

In Stockholm the group sang in a big park to a large crowd during a total eclipse of the moon; after that the marionettes performed by candlelight on the long oaken table of an underground beer cellar. During the preparation for this tour a small detachment of the group, two English and two German members had had an audience with the then Crown Prince of Sweden. When travelling in Sweden in 1953 this incident was recalled, and friends suggested that in future the correct form of address should be "Harro Siegel K.T.K" (Knows The King)!

As in all theatres hectic moments and "fatal" mishaps are legion, strangely and luckily hardly even noticed by the audience although causing those backstage much nervous strain. At a performance of "Dido and Aeneas" the unhappy Queen of Carthage in her pathetic death scene came on the stage with a huge golden bow in her hand, left over from the previous hunting scene. As she was to fold her hands in front of her bosom with a sweeping gesture before sinking lifeless to the ground, this bow had to be removed at all costs. While the great English soprano Margaret Field - Hay had already embarked on the famous aria "Remember Me", somebody crept under the stage and while Dido turned her back to the audience he put up his hand, completely hidden by her wide baroque skirt,

and snatched the bow from her hand just in time.

Another mishap that did not go so well occurred at a performance of Mozart's "Bastien and Bastienne" in an English public school. Bastienne, the lovely shepherdess, had hardly begun her first song when the joint of her neck broke and her head swung like a pendulum across the stage and back. The curtain had to be lowered while the "pain in the neck" was cured. The orchestra was told to fill in by playing something—anything. Its members being earnest students of music produced the scores of a piece by Palestrina, of all things, and started fiddling away. But this great renaissance music went on and on and on with endless repetitions and variations which it was quite impossible to interrupt. So Bastienne's neck was mended a long time before this "impromptu" was over and the curtain could be raised and the show restarted.

The worst accident of all happened at our first performance at the Berlin Festival in 1952. Our tape-recorder had to travel by air in order to avoid being held up by the Soviet East-German customs. Our truck was stopped at the frontier and had to queue up for nearly twenty four hours before it was inspected and could proceed to Berlin. Consequently we arrived at our hall, the British Centre in West Berlin, only two or three hours before our first show was due to start. We were still working at our stage when the people began to stream into the hall. There was no time to find out how the air trip had agreed with our tape-recorder, nor was there time to arrange all the properties in good order. The show had to start, and soon enough the sound (we had speech and music on tape) sank to a hoarse whisper, owing to some defect caused by vibration. In one of the scenes of "Dr. Faust" the

(Continued on Page 23)



## PUPPET PARADE

(see photo section)

VIVIAN MICHAEL

### PANTOPUCK

See elsewhere in this issue the story of A. R. Philpott, familiarly known as Pantopuck the Puppetman. Insert is of the author of this article and Pantopuck at the Headquarters of the Educational Puppetry Association, England.

### BOB BROWN

We want to introduce Bob Brown of Hillside, N. J. with Twinkle, the Clown and Jessica Witch. Bob, at the mature age of 19, has been working with puppets for 10 years, starting in the fourth grade. He is currently working with the Piper Puppets of Morristown, N. J. performing Gilbert Sullivan's "Mikado." Earlier in the year did "Dick Whittington" for the Cole Marionettes and recently finished "The Wizard of Oz" for the Evans Webb Marionettes.

Incidentally—Bob is a new comer to the JOURNAL cover illustrators—see last month. Any more volunteers?

### EXHIBIT

The exhibit alone will be worth the trip to Chapel Hill. Rod Young is heading that department this year and if the exhibit isn't a large and impressive one, it will be because you have not sent your puppets. See card in last JOURNAL.

Shown here are two sections of the historic puppet exhibition from a recent Festival. Contributions from Cedric Head, Romain Proctor and other collectors of historic puppets give you a chance to see not only the new but the old and rare which come out of hiding only for Festivals.

Last call to send or bring your puppets to Chapel Hill!

### MELCHIOR MARIONETTES

We are looking forward to seeing Gertrude Melchior and her sensational floor show marionettes at Chapel Hill. After her first appearance several years ago at Festival, we have had many complimentary reports about her act drifting into the JOURNAL office.

Gertrude writes: "I was in the Alpine Village (Cleveland's top night spot and theater restaurant) for a week with 5 of my puppets the last week of May and I got some nice write-ups in the Cleveland paper about it. I am being booked into very many adult shows now and am still working hard at improving the act. I worked with the band and some black light. I was also a guest recently on the One O'clock TV show which is MC'ed by Bill Gordon and is the show on which entertainers and celebrities appear who are stopping over in Cleveland.

The Erica Melchior marionettes have been booked for Chapel Hill. Don't miss them.

### COLEMAN PUPPETS

From the Coleman Puppets come these charming photographs from "The Magic Dog of Fuji." Remembering the last play we saw of the Colemans, we wish these could be in color.

Their sensitive understanding of lighting and color, added to exquisitely made costumes produced a visual treat from the beginning to the end of

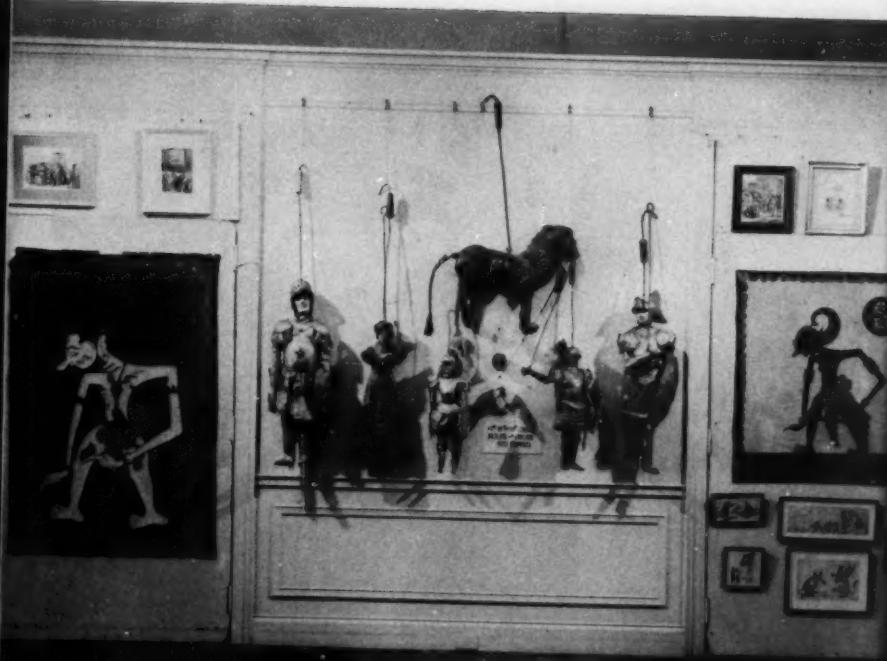


## Pantopuck



**Bob Brown**





# Exhibit





ERIC MELCHIOR  
MARIONETTES



## the Colemans





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their performance. We are sure that this production gave them ample range to apply that knowledge.

Shown here are above: Tanaka and Hato; below Suzuki, Shiro and Tannka.

### MOTT FOUNDATION

Mott Foundation Children's Theatre, Oak Grove campus, Flint, Michigan, carries on a busy puppet program for young people. At top, youngsters busy at work in the Childrens' Puppet Theater. Below, a class at the Michigan School for the Deaf, sponsored by the Foundation.

Center pictures are from Nora Woods' play "Lost Boy" showing Lost Boy and Baby Bunny. We hear that they did a very beautiful, sensitive

production well received by both children and adults.

### Ontario Puppetry Association Puppet Collection

The activities of the Ontario Puppetry Association are largely concentrated at the present time on the building up of a representative collection of contemporary and historical puppets from all countries.

Any information regarding sources of material suitable for the collection should be sent to George Merten, 157 Roxborough Street East, Toronto, Ontario, Canada, together with a description of the items and the price. George would also be very pleased to discuss these matters at Festival with anyone having suitable material.

### HARRO SEIGEL — (Continued)

(Continued From Page 13)  
necromancer conjures out of a long table food, which disappears again with a bang. This food somehow got stuck and Harro Siegel, who was operating the switchboard and the tape-recorder, jumped to the rescue. But alas, when jumping back he missed his footing in the darkness and fell down between the two huge margarine boxes which formed the platform, pulling the switchboard down on top of himself in the process. So lying there pinned to the floor he moved the dimmers up and down, his limbs uncomfortably bent and his nose pressed against the edge of the switch-

board until mercifully released by the end of the Act.

The nicest incident happened at a small town in Hessen-Nassau. Harro Siegel overheard a little boy saying to his pal, "I can see how they can move those marionettes, but I have no idea how they can make them speak!"

The Marionette Theatre is a private enterprise, but receives financial support from the city of Brunswick and also occasionally from the land of Lower Saxony. This is the first time the theatre has toured in America; it has received on this occasion financial aid from the German Foreign Office.

## New Membership Honor Roll

(Omitted last month)

Milton Halpert-3; Virginia Fields-2;  
F. R. Coleman-1; Fred Puts-1; Edna  
Hammond-1; Ken McKay-1; George  
Merten-1;

Lettie Connell-1; Fern Zwickey-1;  
Ralph Chesse-1; Mr. and Mrs. Emil  
Popper-1; Brigitte Bauer-1; Winifred  
Ward-1;

# Festival at Chapel Hill Aug. 4-9

George Merten

## Festival Registration

I am sure that by this time most of you will have received your registration cards and having returned them are practically on your way to Chapel Hill, that delightful spot we have been planning and hoping for. If for any reason you have not received your cards, a letter to the following address will assure you of a room reservation and registration can be attended to when you arrive.

Please designate whether you want a single or double room, give approximate time of arrival and length of stay, and number in party.

Write to;

Mrs. Charles Steele,  
The Junior League of Durham  
1409 Dollar Ave.,  
Durham, N. Carolina.

## Performances

We are listing again the folks who will present shows, for fear you did not receive last JOURNAL, or in case you are a new member.

At the moment we have positive acceptances from the Proctors, Erica and the Melchoir Marionettes, Junior League of New Orleans, Nancy Hazell, Rod Young, Judith Lawrence, Joe Owens, Lettie Connell, Elizabeth Merten, George Latshaw, Ronald and Janet Herrick, Tony Urbano, Dorothy Hayward, Nancy Cole and Bob Cunningham. This will be truly representative of the whole United States and Canada, perhaps for the first time. They represent all points of the compass, North, East, South, West and Center. We are mighty proud of this representation.

## Pot Pourri

Remember, the Pot Pourri this year, is not going to be a last minute hodge

podge. However, it is your opportunity to present a short skit and perhaps through so doing, gain a place on next year's Festival program. The P of A is happy to recognize new talent as well as old. Both will combine on this program and we are looking forward to a well organized, stimulating program. In the last JOURNAL we directed you to contact Bruce Bucknell if you wished to appear on this program. Bruce finds it impossible to attend Festival, so will you write directly to that "ever ready to take over" Ron Herrick, who will replace Bruce.

Address:

Ronald Herrick  
315 Lucas Ave.,  
Kingston, N. Y.

## Workshop

From time to time, we have been telling you about the Workshop, that two day instruction and participation program which follows the Festival. Among those taking part in these demonstrations are "Kentucky Joe" Owens, that "magnetic" personality, Romain Proctor, Esq., president of the P of A, Elsie Harrison, whose costuming you will recall, Tony "Mary Louise" Urbano, who will instruct in animation, and Nancy Hazell with pointers on hair styling (for puppets) and rubber faces. Ronald Herrick will also be in there pitching as well as Jero Magon, whose book on stages and designing for stage settings will appear in the fall. You will be in on the "know" before the book appears. Even I, have talked myself into demonstrating manipulation and simple technique for modeling heads.

And, if there is any thing else that the beginner wants to know, we will find someone with the "know how"

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who will help you. Consultations with any of the professionals can be arranged, whether they are on the Workshop program or not. Where else in the world can you find so much instruction for so little?

#### **Presentation Workshop**

In addition to the regular workshop, George Latshaw will present a special participation workshop. This will be included in your workshop fee. Numbers will be strictly limited so arrangements must be made early. Not more than 8 participants in any session. George tells us that this workshop won't be geared to beginners browsing for ideas . . . it will be only for those people who have ideas, have worked, and who want to develop their material. Since there are some prerequisites required, read instructions carefully. There are four sessions, each with some material requirement.

#### **I. Scripts and Story Lines.**

**Friday A.M. Limit . . . 5 or 6 people.**

##### **Required**

A story line written down from which the person wishes to develop a script or a script which has been produced or which is intended for production. Long scripts must be mailed to George Latshaw, 295 E. Buchtel, Akron 4, Ohio . . . so they can be read and evaluated prior to Festival. Send immediately. Short ones may be presented at beginning of Festival.

This session will aim at group development through the recognition and understanding of problems in writing for production . . . not hypothetical if you have real scripts to work from.

#### **II. Directing the Play.**

**Friday P. M.**

This will deal with the scripts and story lines presented in the morning session . . . the group will endeavor to develop an understanding of what

is . . . how the over all view provided by the director helps the production. It will consider the director's "tools"—his requirements of scenery, costuming and lighting; his demand on puppeteers for acting and movement.

##### **Required**

Attendance at morning session.

#### **III. Pantomime . . . Characterization with movement. Saturday A. M.**

##### **Required**

Hand puppets for participants. Bring one or more of your own.

Some general work in movement for the puppet stage . . . the stage picture . . . groupings and more specifically developing movement and business for a characterization. The visual side of acting.

**Limit . . . 6 to 8 people.**

#### **IV. Acting with Puppets**

**Saturday P. M.**

##### **Required**

Attendance at morning session . . . hand puppets . . . bring one or more of your own.

Adding a voice to the puppet character. Techniques of the puppet actor. The need to be believable. Group work in timing, pace, mood, build etc.

#### **Lecture Sessions**

Two very important lecture sessions can now be announced. Both have as their leaders men prominent in their field, and we expect these to be outstanding.

#### **I. Elements of Theater**

Gil Oden, Curator of Theater Arts, Detroit Institute of Arts, will be the speaker for this session. Those who heard him talk on the theater at L. A. last year will be anxious to hear more. Although his discussion will be of the elements related to all theater, a panel of prominent puppeteers will assist in pointing out the relationship of general theater principle to the puppet theater. This will be a most profitable session.

## II. Music for the Theater

This is the first and probably the last time a Metropolitan opera singer will appear on a P of A Festival Program. However, Norman Cordon, of the University of North Carolina Extension Division comes to us with that background. A native of N. Carolina, he made his professional debut in the boy's Choir of St. Peter's Episcopal Church in Charlotte, N. Carolina in 1912, where he was paid 25¢ a Sunday, unless he sang a solo in which case he was paid \$1.00.

After a varied career which included radio, TV and the Chicago Opera he made his Met debut in 1936 as "Monterone" in "Rigoletto". He remained at the Metropolitan for 12 seasons, leaving it to play the male lead in "Street Scene" on Broadway, during the season of 1946-47.

Dr. Frank Porter Graham and Vice President Wm. D. Carmichael, Jr. invited him to return to the University of N. Carolina for the promotion of Good Music in N. Carolina. He returned to Chapel Hill in 1948 and has been there ever since, with the Extension Division.

We are indeed fortunate to have such an outstanding personality to discuss with us the subject of "Music for the Theater."

## From the Editor's Desk

Vivian Michael, editor of the PUPPETRY JOURNAL, wishes to announce that she has resigned her position as art instructor in the Columbus, Ohio school, and will devote her full time to the JOURNAL and other puppetry interest.

She and her partner, Peg Bickle, expect to do more T.V. work of an educational nature, more shows, and will be available for workshops and demonstrations.

## Junior Leagues

Much of the responsibility of this Festival has been assumed by that wonderful group which always stands by the P of A at Festival time . . . the Junior League. The credit for the success of several past Festivals can be attributed to the cooperation of these wonderful gals who have stood by the P of A through thick and thin.

Mrs. Anne Willets, Durham League Puppetry Chairman, has been working with a number of Committees headed by the following League Members, Mrs. Charles Steel, Mrs. Elliott Carroll and Mrs. C. T. Council, Jr. Our thanks to all of these.

## University of North Carolina

Mr. James B. Steagall, Head of the Bureau of Conferences and Short Courses at Chapel Hill has been most helpful in every way during the several months of Festival organization. We wish to thank him for his cooperation.

## The Store!!

Will it be bigger and better than ever? It will be if you bring the merchandise to stock the store. They are always folks clamoring to buy what you don't want! Old or new—it doesn't matter—just so its related to puppets. Send it or bring it. Vivian Michael is in charge.

## Belgium Conference

Daniel Keller, University of California at Davis, sends us the program of The International Conference on Traditional Puppets (under the patronage of the Royal Belgium Folklore Commission) which is to be held August 14th to 20th this summer at the Palais des Congres in Liege, Belgium. The address of the Secretary of the Commission is: M. P. Andre, Saison Liegeoise 1958, Folklore Commission,

136, en Feronstree, Liege, Belgium.

Subjects of papers to be read there include: the comparative study of traditional puppets (types, manufacture and manipulation, repertory; origins and diffusion; esthetics of puppet-playing; the revival of the traditional puppet theatre in modern life; the educational use of puppets; the creation of an international Center for the Study of Traditional Puppets.

There will also be audio-visual materials (slides, tapes, etc.) to accompany some of the talks. During the conference 12 traditional puppet theatres coming from various countries will give performances. (Sounds like an international Festival on a grand scale)

In addition local puppets theatres will play and an International Exhibition of Traditional Puppets will be open from June 1 to Sept. 30, 1958.

Dan, by the way, has taken leave of absence and by now is probably having the time of his life, seeing European puppets and digging up puppet history. Watch for reports he has promised.

#### Detroit Show

Francis Robinson, of the Detroit Institute of Fine Arts writes, "Gil Oden has just installed a very important show of the stage designs of Robert Edmond Jones, lately shown at the Whitney Museum in N. Y. It will be up June 5th through July 30th. A central feature is the dramatic group of huge puppets designed by Jones, made by, Remo Bufano, used in Philadelphia and New York with the Philadelphia Orchestra's performance of Stravinsky's "Oedipus Rex."

"We own three of the figures, Cedric Head lent us two, and the Brander Matthews Museum at Columbia University lent us two."

Gil Oden say of the show, "I had to do a bit of restoration on the Oedipus Rex puppets before they went up. You should see them! We have

all the original cast together for the first time and they are impressive."

The catalog for the show lists more than one hundred entries. Lucky, lucky Detroiters!

#### Our Travelers

We have been hearing glowing reports from our European travelers, Romain Proctor and Marjorie Batchelder McPharlin, who have not only attended the Festival at Bucharest, but have been exploring other puppet centers in Europe.

Both expect to be back for Festival and we are looking forward to full reports at that time. Proc writes, "It was a thrilling eye-opening affair. We in the "West" have never seen such puppetry." Don't miss them on the Festival program!

#### Neptune's Kingdom

When is a puppet not a puppet? A marine puppet show in which "invisi-ble" wires from overhead trolleys impart natural motions to lifelike sharks and other sea creatures is one of the attractions at an Ocean Park, Calif., pleasure pier opening July 1.

Spectators descend in an elevator that simulates a ride to the bottom of the ocean, then walk through a tunnel built in imitation of a sea cave. En route they gaze through glass-and-plastic windows on "Neptune's Kingdom," a shimmering submarine sea-cape in which starfish appear to crawl across the sand, sharks swim past their view and stalks of giant kelp wave slowly overhead.

The scene is actually a giant illusion for which motion-picture techniques were used to create realistic sea creatures from synthetic sponge rubber, and coral and other sea growths from plaster. Some of the large fish are animated by means of small electric motors inside their bodies, the current for which is carried by the fine wires that support them to the trolleys overhead.

! ! ! ? ! ? !

Herb Scheffel was aroused to action when Ed Sullivan, on his Sunday, April 6 show, announced, "and here is a puppet act that tops all puppet acts we've ever had on this show." A letter directed to the T.V. Guide from Herb read, "What a neat bit of misrepresentation in the name of puppetry . . . Sullivan claimed it was a "puppet" act that moved without the aid of strings and a manipulating puppeteer. What the Sullivan show really presented was a mechanical figurine, operated from below, by remote control."

Martin Granger's puppets, however did appear on Ed's Show April 20th.

#### Brussels' Fair

The American pavilion at the Brussels' Worlds' Fair has been called "slap happy" presenting too frivolous an angle of American life

However, the Children's Creative Center offers a refreshing illustration of American intellectual interest beyond the well-shaped ankle and the banana split.

Presented by the Museum of Modern Art of New York as an example of what America's museums and better schools provide for youngsters there, the center offers European children a new experience in self-expression. In general, museums here do not undertake art education. And even the most free-thinking schools in this part of the world tell children precisely what subjects to paint, what colors to use and how long they should spend at it.

Is the center a success? One has only to see a small Flemish boy patting a cat of sculptured metal and real fur, the child's face beaming with a smile that makes the Atomium fade into insignificance; or see the energetic absorption with which a little girl staples feathers (for hair) and a colored netting dress on a paper-bag puppet; or count the adult faces glued to the porthole windows that dot the

walls of the strictly-for-children area.

In the Belgian section of the fair, a "Kingdom of Children" has been set up. This includes a child-care center, a playground, a puppet show, pony rides and a miniature but realistic "autodrome."

#### New York Park Marionettes

Something new has been added to the program of the New York Park Marionettes.

At the Sweedish Cottage at 79th Street Transverse Road, near the West Drive, a class of fifth grade boys and girls oh-ed and ah-ed in wild gasps of admiration as they visited that "fairy-land of puppets" back stage.

According to Murray Shumach, NEW YORK TIMES, "The visit by the children marked the beginning of a program to allow the children to learn how the marionettes are taught their business. Already there is such a great demand from schools for these tours that four trips a day are being planned and it is doubtful that all the children can be accommodated before the performing season begins on June 11.

The boys and girls saw how the marionettes grew from clay, papier-mache, wood, strings and wire. They examined the mysteries of costume and set making.

For a time, they peered into one of the most wonderful attics in the world, where marionette actors rest when not employed. There they beheld Pinocchio in a bed; Red Riding Hood and Jack, of the beanstalk fame, on a seesaw; the shoemaker, of "The Shoemaker and the Elves," at his work bench.

The shoemaker's rest, they were told, would soon end. For his story will be this season's play when the marionettes begin their summer tour.

The marionette show, the longest-run entertainment on or off Broadway has been playing since 1939, generally to about 250,000 children a year.

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The highlight of the visit to the home of the marionettes was a short performance by the wooden creatures.

A parting comment by a boy who had been making careful notes during the trip was:

"I'm going home and make a Frankenstein puppet."

### Shows and Films

The Sulzburg Marionettes journeyed to Osaka, Japan in April to open the Cherry Blossom Festival. They will be seen in their own theatre during the summer. In September they have been booked to appear at the Brussels' World Fair, to be followed by a tour of the Netherlands and Western Germany.

Britislav Pojat of the Second Prague Studio for Puppet Films and French film-maker are working on a film combining cut paper figures with puppets; based on a story "Little Balls and Cubes," by Pierre Tarcalli.

Another film "The Horse Who Couldn't Talk," a nine minute puppet cartoon TV pilot, recently completed by Lou Bunin, narrated by Paul and Ruth Tripp with musical arrangement by Ray Carter—is scheduled for Brussels showing.

Lee Dexter, puppeteer ventriloquist of Philadelphia has had his contract renewed by WRCV-TV.

Aurel Kiminy presented a show plus lollipops to the small fry at the Abraham and Straus store in Hempstead, L. I. recently.

The Pickwick Puppet Co., (Larry Berthelson) appeared on the Youth Concert, sponsored by the Brooklyn Academy of Music, with a number entitled "Water Music."

Art Arnold combines magic with puppets at Oceanside, L. I.

Tony Nolles Puppets presented, "Further Adventure of the Moon Man"

at the Henry St. Playhouse, N. Y., 16 in April. Same day the Metropolitan Museum showed the film "Chinese Shadow Play" in the Junior auditorium.

Bunin Puppets, with Mal De Mer, the sinster spy may be seen on the "Adventure of Terry Tell Time" was the attraction at the Gertz, Hickville, L. I., Store recently—excellent promotion.

Joan Lemmo and Lee Howard are touring the strawhat circuit with "The Leopard and Adventureland."

Petruchka was presented by the 10 year olds at the Hebrew "Y", Lexington and 92nd N. Y. City.

Victoria Puppet Players were last heard from at the New York Historical Society.

Sivissex features an attractive ad in Mademoiselle, a "whistle stopper" girdle, with a portrait marionette also attired in said "whistle stopper." The lastest attire for puppets!

More and more hand puppets appear on the commercial markets—Steiff puppets, hand made in Germany, recently advertized in the TIMES.

### Here and There

Marjorie Shanafelt writes, "I am out of the Museum proper (University of Nebraska) but am helping get the Museum's new Planetarium on its feet. After a few months I plan to establish residence in Portland, Oregon —then to Europe for a two month Mu Phi Epsilon tour of music, to bring back some of the musical knowledge I had when I pulled harp strings instead of puppet strings." Lucky Gal!

Puppetry was well represented at the annual school art exhibit arranged by Olive L. Riley, Director of Arts, New York City. The exhibition was sponsored by the DAILY MIRROR and Lever Brothers Company.

## Festival at Chapel Hill Aug. 4-9

# Perils and Pitfalls

Lisl Beer

If anyone had suggested earlier in my life that I would still be playing with dolls at the dignified age of (shh) forty plus, I would have laughed it off as a good joke. As a child I never cared much for dolls, but I loved to dress up and act out plays. In college days I learned to make masks and design costumes, and later while studying stage design and production at Yale I used to cut out pictures of the beautiful Teschner Marionettes and wonder how one made and manipulated such creatures. But it was much later, and quite by accident, that I discovered how I could integrate my interest in art, theatre, handcrafts, acting, music and playwriting in the puppet theatre.

One morning my husband pushed the newspaper into my hands. This in itself was a unique and portentous occurrence, since he usually relinquished this symbol of male supremacy only after it had been thoroughly crumpled, mussed, read, aloud, marked up with pencil and cut up with sissors, disintegrated in page sequence, and otherwise rendered unfit for human use.

"Here," he said, "This will interest you." It was an announcement of a course in puppetry to be given at the University of Miami by Sue Hastings, the internationally known puppeteer. I read the announcement wistfully. As the manager of a small private hospital, my days were crowded, and even my nights spent in planning work for the next day. I drove the station-wagon to market to pick up groceries, answered the mail, tended the phone, counted the laundry, planned the menu, soothed the egos of the patients by listening to their never-ending complaints, and then tried to

get a little sleep. To get away from it all for a few hours each week sounded wonderful. I drove to the University and registered for the course.

How I rose from neophyte to instructor in the Drama Department is a five-year story, and it is all puppetry. I made puppets, painted scenery, wrote scripts, but it was two years before Sue would trust me with anything but a small part in a show. During that time I barked and jumped dogs across the stage, meowed and purred for kittens, neighed and galloped horses, roared lions, and made all the offstage dins, clangs, crashes, and thunderclaps that are so necessary a part of puppet plays, and a few other noises which were not so necessary and were greeted with an impatient "shush" from the bridge overhead. Gradually I learned not to drag a puppet across the stage with his legs trailing after, or hold it without the telltale sag at the knees which betrays an amateur backstage. I learned to do something with hands besides wave them aimlessly. I learned the high sweet voice of ingenues, the low baritone of a man, the drawl, the stutter, the dialect, the foreign accent, and all the other tricks which individualize a puppet's speech. I was in demand for cocks crowing or chickens about to lay, for roars, grunts, squeaks and singing in falsetto. I learned to throw my voice through thick velvet curtains, hold it back from shrieking microphones, to temper it for quiet adults or roar it out over noisy children.

But besides the fascination of the puppet drama itself, I learned to love the still more fascinating drama of personalities backstage. Puppets are temperamental, but puppeteers are worse. And the drama on stage is

frequently less than the catastrophes and temperamental upheavals behind the curtains.

A careless puppeteer (and not always myself) rushing past a row of marionettes to set a prop on stage, can set the puppets swinging on their hooks in hopeless tangle.

"The witch! the witch!" comes a frantic whisper from the bridge. And of course the witch's broomstick is caught in the hair of the angels, and the veil of her peaked cap is twined round Hansel's legs. Gretel's wiry fingers are caught in an angel's wing, and a foot-bar dangling makes a cobweb party of the whole mess. Get them out of the snarl and get them on stage on cue—that was my job the first two years. I spent most of my time, in those days, underneath the trapdoor under the stage,—that is, when I wasn't by the bridge handing up puppets, or winding the gramophone, or looking through the noise box for a kazoo or a whistle. One of my most dreaded jobs was to blow up the elephant's balloon in the circus sequence. The balloon was fastened to the end of his trunk, from which a rubber tube ran through his body to his left hind leg, where, at a given signal, I was supposed to screw in the tube of a bicycle pump and blow up the balloon. I never could seem to get the darn thing screwed in. Then, thinking it was right, I'd start pumping frantically. "The Balloon!" Somebody would whisper, and I'd realize that the pump had come loose. Again the struggle with the screw. I'd pump and pump, imagining that by now the balloon must fill the whole stage and would burst any minute. "More air! What's the matter with you down there!", would come the complaint. My arms ached. I pinched my fingers in the pump. Nothing happened on stage. Then I'd give one tremendous thrust at the pump, and the balloon would fall off. Sometimes a piece of fuzz would clog the pump, or sawdust

from the elephant's leg would get into the line. Whatever it was, I had to pump it out by sheer force. I was supposed to pump until the balloon burst. Usually I burst first.

A "Little Black Sambo and the Tigers" was almost my Waterloo. There were three tigers in the story, but four in our troupe. One was au naturel, the other three were dressed, according to the progress of the story. Each time the undressed tiger came on in coat, pants, slippers and umbrella stage, Sambo would give him a piece of his clothing—that is, he and the tiger would retire behind a painted rock which hid the trapdoor, while I sweated blood down under the stage to get a piece of Sambo's clothes off. Then Sambo would emerge minus the coat or pants, and another tiger with coat or pants on would come on stage. But those goops up on the bridge were always getting the tigers mixed up."

"I'll give you my little red coat," Sambo would say, and the tiger would come out with blue pants on.

In the last scene I had a few frantic seconds in which to get all the clothes back on Sambo. They were fitted with snaps and all I had to do was snap them on, a simple job. That's what you think! Sometimes only one of Sambo's legs would come through the trap, and I had to feel around, grab hold of him without showing my hand on stage, and drag him down under. Sometimes his head came down first, and the strings got tangled and they couldn't get him up again. But the worst was the clothes. Who in the world can match up snaps in total darkness smothered by black curtains, lying in a space eighteen inches high and totally deficient in oxygen? With only ten trembling butterfingers with which to do the job. If I got a string enclosed in the coat or trousers, then the arm or leg wouldn't work. If I got the pants on hind side before, there was a laugh from the audience to shame me. The

shoes wouldn't stay on his feet, the umbrella kept falling out of his hand. I went crazy down there under the stage while everybody ad-libbed up on the bridge, muttering muffled imprecations between speeches. I can still remember Joan, spinning out her lines as she dangled Sambo's mother in front of the stove.

"I suah wondah where dat boy Sambo is done got to," she would ad-lib. "Yes, suh, (hurry up, you!) I jus' has to wondah, do you suppose mah Sambo done met a tigah? Dey's plenty tigahs roun' heah, you all know dat, don't you, chillun? Huh? You all done seen any tigahs? (For God's sake get a move on) You has? Mah goodness, maybe mah Sambo done met one of them tigahs. Maybe he done met two tigahs. Maybe he done met three tigahs . . . (Snap into it, darn you!) Ah jest has to wondah where in hell he done gone!"

"Joan," I could hear Sue's exasperated whisper, "You can't swear here, this is a Sunday School!"

"I din' mean to use no bad words," Joan went on evenly, "Ah's jest so worried about mah Sambo, Ah, hardly knows what Ah's sayin'."

"Take him away!" I whispered hoarsely, the last snap adjusted.

Sambo took two steps on stage—and his pants fell off! I couldn't have been more mortified if they had been my own.

The dragon was another snare for me. Through a rubber tube similar to the elephant's, he was supposed to belch forth smoke. Crouched behind the velvet curtains, and in defiance of every known fire regulation, I lit cigarette after cigarette and blew smoke into the tube. Sometimes it came out in gorgeous smoke rings, sometimes it was only a frail wisp of gray. There were long intervals when nothing came out at all, while I fumbled for a match or struggled with a coughing fit.

When I finally graduated to a position on the bridge, I found that I had merely exchanged one hazardous occupation for another. There was the problem of Colin, for instance. Colin was our best puppeteer, he was also our best ad-libber. For that reason he never bothered to learn his lines, he merely grasped the general idea of the play and went off in a splendid burst of verbal acrobatics which left us gasping for cues. Colin could make a dead audience come alive in five seconds. What he said was usually better than the script. But the play frequently went haywire as a result. When the curtain finally came down on a scene in which we had managed to salvage a portion of the plot, there would be some displays of angry temperament. On one of these occasions when Sue burst a mental button at having the play loused up, Colin retaliated by kicking a puppet into the light border fifteen feet overhead. It took two men on ladders to get it down so we could go on with the show. In that interim Colin announced that he was fed up and going home.

The curtain went up and we started, Sue holding two puppets and I cracking Colin's lines in brass baritone, alternating with a sweet soprano for the puppet in my hand. Things were going according to script, all right, but the audience was getting restless. The play was dead. Suddenly I felt a shove in the rear and Colin pushed past me to grab his puppet from Sue. He jumped into the lines right on cue and followed the script word for word. He had known his part all the time! Needless to say, the show ended with deafening applause.

"Puppet show"—there's a magic in the words. No matter how busy I am, I have only to hear the words, "We've booked a puppet show, can you make it?" and I'm off in a tangle of strings and heads and controls and scenery again.

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Pitching into the summer months with particular delight, Punch peeked playfully at his record book of past achievement, took a deep breath as he plunged into current showings and held his breath with hopes high that Chapel Hill would be the biggest and best Festival yet! From all indications, his hopes will be justifiably high. From Punch to you comes the joyful cry: "See you at the Festival! That's the way to do it!"

Hoorays are due Shari Lewis who has written her name in the record book of past achievement in indelible ink. Shari won two of the highly coveted '58 EMMY awards for having the best children's program and the most outstanding female personality on New York TV (WRCA). THIS WEEK featured photos of Shari in the June 1, issue. If you enjoyed her bit on the Steve Allen Show, Sunday, June 1, you will want to keep on the lookout since she's billed to return twice again soon.

Rufus Rose's color TV show from Chicago, "The Blue Fairy", 7:15 to 7:30, Monday thru Friday, finished its first 13 week contract on May 16, and was renewed for another 13, finishing "Pinocchio" and continuing with "The Ant and the Grasshopper" and eventually working into "Sinbad the Sailor." Rufus and Margo, who had been manipulating in Chicago, returned to Conn. to ready the new puppets leaving George Nelle as Company Manager, with two new puppeteers, Louis More and John Conrad. Martin Stevens continues as Head Writer, assisted by Jeff Christopher of

Chicago.

Bill Buxton is home in Evanston after winning scholastic honors in his first year at Princeton. Pvt. Jim Menke is teaching puppetry at a craft shop at Fort Dix and recently did eight shows for Armed Forces Day in the Special Services Exhibit. "Almost felt like being a civilian again!" said Jim who met Rod Young June 13 for dinner in New York with Nick Coppola, an "about-to-be" Fort Dixer, recently on tour with the Suzari Marionettes.

George Latshaw and his puppets recently appeared in Cleveland at Trinity Cathedral to explain the Cathedral to a pilgrimage of 4th, 5th, and 6th graders. They had expected 300 but called a halt when reservations mounted to 1700. Wilbur and another puppet character made the front page of the CLEVELAND NEWS with Bishop Burroughs of the Diocese of Ohio. Most fun was when Wilbur popped up in the pulpit with a confused "Hello, your Majesty!" then asked questions about being a Bishop. George and the new Mrs. Latshaw will be teaching this summer at the Cain Park Summer Theatre.

Susan Carlton Smith is a graduate student in the Speech and Drama Department at the University of Georgia where they are forming and establishing a Puppet Theatre on that campus. Those interested in historical puppetry or in more scholastic approach to puppet history might enjoy correspondance with Susan who is looking for original copies of Punch plays from the 17th, 18th or 19th

century. A recent highlight of puppet activity at the Detroit Institute of Arts came on May 31, when The Puppeteens, Eric Saunders, Pat Everly, Henry Shein and Sue Dorazzio, presented two performances of the classic "Gammer Gurton's Needle" adapted from the old English play.

A show that we recently hoped to enjoy but thoroughly did not, was "Little Red Riding Hood" produced by several unidentified folk at the Royal Playhouse, 62 East Fourth St., N.Y.C. After paying a dollar at the door, not knowing who the performing company was and receiving no indication from the announcements, we were too embarrassed to find out afterwards.

Barbara Gilberty and Jean Knopf, Long Island, will perform marionette plays in Hempstead's Abraham and Strauss Store this fall. Barbara has been a student at the American Academy of Dramatic Art, where she was a classmate of Texas puppeteer, Addis Williams. Although we haven't tried the pizza, there is a new Pizzeria at 105 Greenwich Ave. at 12th St., N.Y.C. which boasts the name "La Marionetta."

If you watched the Ed Sullivan show Easter Sunday and saw portrait puppets of Ed and Julia Meade, you saw the work of Suzari's Dorothy Zaconick. Norm Dygon and his electronic dummy were guests on the "Tonight" show June 2. The end of May found Rosemary Clooney playing hostess to California puppet whiz, Bud Freeburg, whose puppet friend from outer space stole the show. Another California product is the commercial item "Happy, the Finger Puppet with a Thousand Faces" an original creation by R. H. Van Marter, who, according to the fine print on the cardboard this small rubber face comes on, is "Hollywood's most famous Puppet Maker." Well!

Gia and Lea Wallace presented their dance and puppet students in their ninth annual spring recital in an

adaptation of "Midsummer Night's Dream" preceded by the children's original puppets in their own original play, "A Garden of Princesses", June 8, at 2:30.

The song number "Look A Me" was given puppet treatment on the June 8th Dinah Shore TV show with Dinah and guest Shirley McClaine as the marionettes who cut their own strings and came to "life." Oh how lucky you would have been to see "Strings On The Square." It was May 27, at 8:15 at the "Puppetorium", N.Y.U., where Frank Paris' class in Puppets and Marionettes presented a "Merry Melange of Marionettes" that was "Mystifying—Marvelous—Musical!" Lots of P of A names on the program, too!

July 9th-12th brought representatives from the more than 140 Story Leagues in the U. S. to their annual convention in Spokane, Washington. Mrs. R. B. Robbins, President Seattle Story League, recently led the Cornish Puppet Festival and Workshop, a special course for teachers. Those who attended this local festival enjoyed Edith and Robert Williams and their top notch marionette show, "Paul Bunyan."

We were fortunate in May to enjoy dinner with Milton Halpert and Herb Scheffel and briefly see Bill Schuring. We understand the Trotter Brothers are currently touring Europe, their first engagement at the Paladeum in London. A pleasant puppet evening was enjoyed in April when Leonard Piper and Bob Braun of New Jersey stopped by the studio to show us their puppets from the "Mikado" and more.

Rod Young begins touring parks and playgrounds on Long Island, in Westchester and New Jersey, mid-June thru mid-August, with a week off for Fest., playing the "Elephant's Child" from a spanking new, happy little trailer theatre. Scads of shows plus an occasional lecture-demonstration have made a bright spring season and puppets are well under way for "King

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Wolo is back in San Francisco and currently appearing on the "Charlie Dugdale Show" at KPIX-TV which has replaced the "This Morning Show." Later, while he was out of town for special appearances, the station featured Twinkle and George, Lettie Connell's winsome twosome. George Dog will occasionally continue as a TV guest star, however, Lettie keeps her puppets active on Ralph Chesse's popular "Brother Buzz" series. In addition she manages appearances around the Bay area; leads the Oakland Recreation Department's Vagabond Puppet Theatre; leads a teen troupe of happy puppeteers and somehow manages to squeeze in building and manipulating puppets for some exciting new films, a TV series soon to be completed.

The San Diego EVENING TRIBUNE reported in January a human interest story concerning the loss of the Padre Puppet mascot, Cinder, a puppet featured in their "Heavenly Cinder" play. It seems that a young girl from a broken home "took to" Cinder so strongly that, so very real was he and so endearing, she kidnapped him much to the distress of Marie Hitchcock and Genevieve Engman. The story ended when the girl took Cinder to school with her, and the other children recognized him. The teacher tracked down the source of the "uncommon pet." Another clipping from the Feb. 17th issue of the same paper featured a photo and story about Peter Puppet, the work of Gen Engman, and a poodle called Jester No No, this time the real pet dog of Marie Hitchcock. Both Puppet and Poodle won Scout honors when they were given awards by Puck 47.

With Don Gilpin's degree work completed at Ohio State, he and Ruth will soon tackle new plans, but meanwhile Ruth is presenting party shows around Columbus, every now and then teaming for larger show dates with Don.

Comes a clipping from a local paper

from Dorothy Hayward, Director of the Puppet Theatre, Children's Fairyland, Oakland, California. It seems Frankie Hayward, Dorothy's two year old, engaged a three year old neighbor in conversation, i.e.: Frankie: "We're going to Yosemite for vacation." Neighbor: "I'm going to Yosemite too!" Frankie: "You go to Yosemite and I'll go to Mysemite!" Just a chip off the old block! Mid May, Dorothy opened the "Three Wishes" designed by Tony Urbano and Don Ingraham. Tony, director of his own Grand National Puppeteers, with Nat'l Headquarters at 71 Twin Oaks, San Rafael, California, is currently devising a musical version of "Puss and Boots" with Jack and Elva Aiken. If you get to Oakland, be sure to stop to see the Fairyland gang. You'll be glad you did. Costumes for the "Three Wishes" were by Frances Oznowitz, script by Don Ingraham.

Frank Oznowitz, 14, of Oakland, won first prize in a marionette competition at Santa's Village, Santa Cruze. Won a stage plus making his TV debut on Oakland's Channel 2. The contest was held in the Wee Puppet Theatre at Santa's Village, Angela Combs, Director. Add to Wolo's news that Aloysius, the mouse, is the first puppet to break the sound barrier in a Navy jet. Films of this feat were shown on TV. Among members of the S.F.B.A. Puppeteers Guild who will be performing nightly at Yosemite National Park this summer will be Dorothy Hayward, Tony Urbano, the Crafts (John and Lorraine), the Oznowitz family and Pat and Hanna Lavin.

Ralph Chesse left for Europe June 2 to visit Antwerp, Amsterdam, Brussels, Rome, Paris and London. He'll be back for another 39 weeks of "Brother Buzz" in September. Starting June 19th the Vagabond Puppeteers will tour "Beauty and the Beast" with marionettes and "Stone Soup" with hand puppets. Assisting Lettie Connell again this year will be Bob

Darling and Jerry Juhl. Lettie's teen troupe recently gave successful performances of their original "The Laughing Princess."

We have a colorful official program from the Brussels Fair dated 15 May, and though our French isn't the best, we find that on that date at exactly 20.00 (oh well!) the Kabuki Dancers included "Danse sacree de marionnettes" in their classic dance program. Then, on Sunday—no, Samedi is Saturday, the 17th, in the Petit Auditorium were the German puppets of Max Jacob presenting "Doctor Faust" and "Une suite de fantaisie de music-hall." On the Cover and on page 13 appear photographs from the puppet plays of Max Jacob and page 13 reveals, in French, that on 29 May in the same little theatre appeared the French marionette company, Le Perruchet, under the direction of Carlo Speider et de Fracalo. The program included "Le chat botte de rouge" and "une suite de music-hall presentant des clowns, des danses, des ballets et un jeu:—Voulez-vous jouer avec moi?" OK!

Olga Stevens was in N.Y.C. the end of June to do some interpretive dance study to enable her, in turn, to teach dance in her YWCA work. June 23, Rod Young joined George and Elizabeth Merten for a drive down to Chapel Hill to check on Festival details.

A good letter from Bob Longfield keeps us in touch with the Twin City Puppeteers who are currently at work on a production of "Ali Baba." May 27th was a meeting at Irene Odegaard's home. They discussed their project, viewed color slides of club activities over the past twenty years, discussed reorganization of UNIMA and had fun remembering the visit Lou Parson and his mother paid them the week of May 18 when Lou played several dates arranged by John Shirley and Bonnie When Mary Williams and Helen Denison held an "open house" the whole Twin City gang turned out. Later in the week, Lou, his mother, John and Bonnie, Mary and Tony, visited Bob's "special" home "Croix-andre" where Bob invites you to drop by for a visit should you be anywhere near Hudson Wisconsin.

Punch and I cherish bits of poetry and here's a thought by John Masefield that perhaps might prompt you to write. At least we keep trusting that you might want to share your news with all of us. ". . . I have seen flowers come in stony places; and kindness done by men with ugly faces and the gold cup won by the worse horse at the races; so I trust too . . ."

Rod Young

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## A NEW PUNCH AND JUDY

BY S. FOSTER DAMON

Mr. Damon gives his script of age old Punch & Judy as he presents it annually at Annisquam, Mass. Well known for his research into folk material he has written an introduction descriptive of the origin and meaning of the "wickedest play in the world." To this he has added a useful bibliography of the well known Punch & Judy scripts and also of other works and references to the play. \$2.75



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